

St. Mark's  
Protestant Episcopal Church  
AT FRANKFORD

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*"Let us go into the House of the Lord."—Psalm 122*



## PREFACE

Two motives prompted me to write this book. First, to pay a personal tribute of appreciation to the Reverend John B. Harding, whose character is typified in the serene dignified beauty of St. Mark's Church, with which his name will evermore be associated. The second motive is to give to the worshipers at St. Mark's an explanation of the church and its many memorials.

At this time I wish to thank all those friends who have aided me. I cannot overestimate my debt of gratitude to Mr. Frank R. Watson, the architect of the church and the friend of Mr. Harding.

MABEL EMBERY

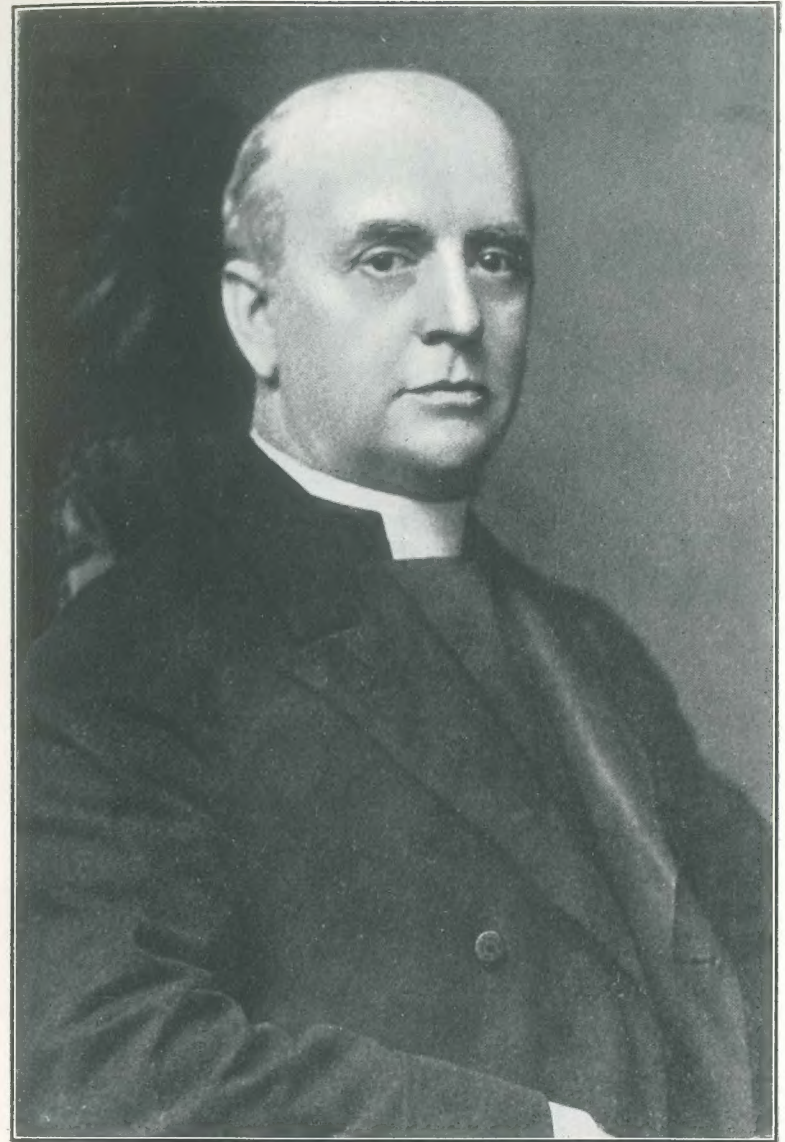
*In the Year of our Lord, Nineteen Twenty-nine*

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DEDICATED TO THE MEMORY OF THE REVEREND  
JOHN B. HARDING, RECTOR OF ST. MARK'S 1893-1921



REVEREND JOHN B. HARDING

## I. A HISTORY OF ST. MARK'S PARISH

(Reprinted from *The Church News*, Vol. IV,  
No. 5, February, 1916)

**D**URING the eighteenth century there are only two notices of services being held in Frankford. There was much hostility toward the Episcopal Church at that time, and when Prayer Book Services were held, most of the young people were prevented from attending them. But after 1820 conditions began to change, because many people came from England to work in the woolen and other mills which began to be established there. In addition, a serious epidemic in Philadelphia caused many people to flee to the outlying districts and live there, at least temporarily. Among such was Mrs. Mary Glen of St. Peter's, Philadelphia, and she, with others, established a Sunday School in a house known as Morrow's School Room on Paul Street. This was in 1832. Three years later the "Academy" building on the same street was rented. During these early years, and until 1846, the Sunday School and the services were in charge of the Rev. George Sheets, rector of Trinity Church, Oxford.



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In 1837 the present property was purchased. A smaller piece of ground on the other side of Griscom Street had been purchased two years earlier. Upon it a small house, suitable for prayer and preaching and Sunday-school work, was erected and was known as the "Tabernacle." But in 1845 the corner stone of the first church upon the present site was laid and the building was consecrated in 1846 and the parish admitted into union with the convention the same year. Then the first rector, Rev. Henry S. Spackman, took charge.

In 1853 the Rev. Daniel S. Miller became rector, and the development of the parish during his twenty-eight years of rectorship is perhaps the most remarkable one that the annals of the diocese present. Up to this time, St. Mark's had been looked upon as a country parish. The panic in 1857 closed the mills in Frankford and caused great distress. With rare wisdom and charity St. Mark's took care, not only of its own members, but of all who had ever had any connections with the Episcopal body. This work was made possible by the liberality of friends of the rector, by the gifts of the congregation and by the self-denying activity of the women. It was the turning point in the parish history: then was laid

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the foundation of a great after success. In 1867 the doors were taken off the pews and all the pews were free.

In all the activities of the parish, the stimulating force of the zeal of William Welsh, Esquire, and his family was constantly felt. From the time when he became head of the little Sunday School in the Tabernacle in 1844 he predominated in every activity possible to a layman. His wife and son, Mr. Herbert Welsh, and especially his daughter, Miss Mary Welsh, were exceedingly active. Miss Mary Welsh had Bible classes of men and women running into the hundreds, and when she died the women made for her funeral a purple pall by sewing thousands of real violets upon a piece of cloth. During 1866 a Bible Class House was erected behind the church. St. Stephen's Church, Bridesburg, and St. Paul's, Aramingo, grew out of St. Mark's and were generously supported by Mr. Welsh. Mr. Miller resigned in 1881 and his place was taken by Mr. Robert C. Booth. He was succeeded by the Reverend F. B. Avery, and in 1893 Rev. John B. Harding took charge of the Parish. He died in 1921. The Rev. Leslie F. Potter succeeded him and is the present rector of St. Mark's.



DATES

- April 1, 1907. Ground broken for new church.  
Sept. 29, 1907. Laying of cornerstone.  
Nov. 1, 1908. Dedication of new church.  
April 25, 1915. Consecration of new church.

II. SKETCH OF LIFE OF MR. HARDING

**J**OHAN B. HARDING was born in Montreal, Canada, April 20, 1851. His parents were English. After graduating from Philips-Exeter Academy he entered Harvard College. He was a member of the Delta Kappa Epsilon fraternity, the Institute of 1770 and the Hasty Pudding Club. In 1878 he was graduated and taught Greek at De Veaux College. He then studied at Berkeley Divinity School and in 1882 he was ordained deacon. Bishop John Williams of Connecticut ordained him priest in 1883. For a short time after his ordination he was curate at St. John's Church, Troy, N. Y., where he achieved distinction as the teacher of a large Bible class. He married Anna M. Trail of Frederick, Md., a sister of his Harvard classmate, Charles Bayard Trail. From 1884 until 1893 he was rector of the Church of Our Saviour in Baltimore, Md.

From this parish he was called to Frankford and he began his rectorate at St. Mark's on Quinquagesima Sunday, 1893. When he came to St. Mark's he found a parish without a rectory, with an inadequate parish house and with a church



building which had outlived its usefulness. Within his first year a rectory was built, and within five years there was finished one of the largest and most complete parish houses in the Diocese. Once, during the erection of the building, owing to a default of the contractor, Mr. Harding had to assume the functions of a contractor in directing the workmen, in order that work might not be stopped. Not many years later the present church building was completed. Long before his death all this work was fully paid for by the free will offerings of the people as a whole.

While all this work was going on Mr. Harding also established a mission at Wissinoming and had erected for it a suitable building, the first unit of a plan which was later completed. In order to pay off the last of the bills on this building, so as to obtain a grant from the Advancement Society, Mr. Harding borrowed \$500 on his personal note and carried the same for several years. He was not one of those men who involve his parish in heavy indebtednesses through extensive building, and then goes elsewhere, leaving to his successors the onerous task of paying off those debts. Mr. Harding and his people paid as they went along. His undertakings were financially as well as architecturally well planned. His accomplishments in

his parish show what wonders can be achieved by the combination of wise and inspired leadership with loyal followers.

In the community, Mr. Harding's opinion was respected and sought. Projects which made for community betterment, either intellectually or materially, enlisted his sympathetic interest and co-operative assistance. The Diocese recognized his rare ability and utilized his services as Diocesan Trustee, a member of the executive committee of the Sunday School Association, and a member of the Board of Managers of the Episcopal Hospital. He was a Judge of the Court of Review of the Third Missionary District. Five times he was a Deputy to the General Convention. Mr. Harding was of a retiring nature, and these recognitions, unsought, though deserved, attest his character and capacity. To the members of his congregation he was primarily Rector, Pastor and Friend.



### HARDING MEMORIAL

The Harding Memorial is on the Gospel side of the church near the altar and depicts a gospel story. It is a panel in bas-relief of our Lord breaking bread with the Disciples at Emmaus. The panel is surmounted by canopy work enriched with delicate tracery and bosses. The architectural composition is a continuation of the screen below, which includes the Bishop's Chair; and the framing members of the panel recall the mullions of the screen, making the whole an architectural unit. The Memorial is further enriched by the carving of the cornice of the screen. The motif used is the conventionalized grapevine. The shields which break the carving bear the symbols of the four Evangelists. The canopy carries the seals of Harvard College and Berkeley Divinity School, Mr. Harding's two alma maters. The inscription fills the spandrels and reads as follows:

"This Memorial was erected by St. Mark's Parish to the glory of God and in loving memory of The Reverend John B. Harding, during whose rectorship and under whose leadership this church was built and consecrated. Rector of the Parish 1893-1921. A devoted priest, a loyal friend, a wise counselor. Grant to him, O Lord, eternal rest and may light perpetual shine upon him."

### TOMB

Inscription on Tomb:

" 'He being dead yet speaketh'  
The Reverend John B. Harding

1851-1921

'Lord, I have loved the habitation  
of Thy House and the place  
where thine honor dwelleth.'

For 28 years he was the beloved  
Rector of this Parish.

This inscription is placed by his family."

The Tomb is placed near one of the entrances to the church.





EXTERIOR FROM NORTH EAST



LOOKING TOWARD CHOIR AND CHAPEL

### III. A GENERAL DESCRIPTION OF THE CHURCH

**S**T. MARK'S CHURCH was designed by the Watson and Huckel architectural office. It is built of granite and the interior of the church and all the stone appointments are of Indiana limestone. It is purely a Parish Church of the perpendicular English Gothic period. From east to west it is divided into ten bays and each bay is fifteen feet, making the length of the church 150 feet. Three bays at the east end are devoted to the choir and sanctuary, which is separated from the nave of the church by the rood screen. The aisles are narrow and paved with an imported quarry tile. On the north side there is a chapel, twenty-two feet wide, known as St. Mary's Chapel, in honor of three faithful Marys of the Parish. Two bays of the south aisle form the baptistry, which also contains Mr. Harding's tomb. The tower, containing the sacristy and the chime of bells, is in the northeast corner. The pews and doors are oak. There are two sets of windows; those in the clerestory being larger than those in the aisle.

The cost of building the church, not including any of its memorials, was \$173,000.



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✠ ST. MARK'S CHURCH, FRANKFORD ✠

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APPOINTMENTS IN THE SANCTUARY AND NEAR IT

The high Altar was given in memory of Mr. Harvey Rowland, Jr., by Mrs. Harvey Rowland, Jr.

The chancel was given by the congregation in memory of Mr. Harvey Rowland, Jr.

The credence and sedilia were given in memory of Mr. and Mrs. William Higgs.

The Bishop's chair is in memory of Bishop Whitaker, 1830-1911, the fifth Bishop of Pennsylvania, who was the bishop of this diocese when the church was begun. One end of the kneeling desk, attached to the bishop's chair, carries a carved seal of the diocese.

The Harding Memorial is placed over the bishop's chair. Opposite it is a tablet, brought from the old church, commemorating Rev. Daniel S. Miller, D.D.

The altar rail, which is carved with the conventional grape pattern, symbolic of the wine of the Eucharist, was given in memory of Mr. and Mrs. H. P. Conover.

The reredos is the gift of Mr. and Mrs. Harvey Rowland, Jr. A description of it will be found in another chapter.

The baptistry was given by the Sunday School.

The litany desk is in memory of Charlie Harding.



NAVE LOOKING EAST



REV. J. B. HARDING MEMORIAL

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The lectern is engraved: "Daniel Sutter Miller, D.D., Rector of this Parish, July, 1853-May, 1881. Died January 14, 1888."

The missal stand (for the book of the Communion Service) is in memory of Franklin Lipscombe, 1887-88.

The pulpit is in memory of Mr. Charles B. Roberts.

The seven brass hanging lamps are in memory of Mrs. Samuel W. Evans.

The Piscina is the gift of Mr. and Mrs. William L. Markley.

#### THE CHAPEL

The chapel, called St. Mary's Chapel, was given by the congregation in memory of Mr. and Mrs. William Welsh.

The Altar, given by the Bishop Tuttle Bible Class, is in memory of Miss Mary Welsh.

The ambo, dedicated on All Saints' Day, 1908, was the gift of Mrs. Stanger's Bible Class.

The litany desk was given in memory of James Hume, Jr.

The altar rail is in memory of Mary E. Broadhurst.

The reredos is most appropriate for St. Mary's Chapel. It perpetuates the memory of the



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services of women prominent in church and philanthropic work. In the central niche is a figure of the Virgin Mary. There are three smaller figures to the right and left of the central niche. Beginning at the figure on the extreme left, the statues represent St. Hilda, St. Agnes, Mary Magdalene, St. Margaret, Florence Nightingale and Edith Cavell.

The lamp over the ambo was given on Easter Day, 1899, in memory of George Lindley. Another lamp of similar design and given at the same time in memory of Richard Sweeting and Elizabeth Sweeting hangs over the Baptismal Font.



REV. J. B. HARDING MEMORIAL PANEL



STEHLE MEMORIAL DOOR

#### IV. MEMORIAL OAK DOORS

**T**HESE doors were given to the church after the death of Mr. Harding, but they were constructed along lines suggested by him. They were carved by Edward Maene and the iron work is from the studio of Samuel Yellin, a winner of the Philadelphia Bok Award. The theme for the door is, "This is none other than the House of God and this is the Gate of Heaven." The two central panels depict Jacob's dream of the ladder reaching to heaven and the two outer panels show Christ's Presentation in the Temple and Christ conversing with the doctors.

The decoration is the conventionalized grapevine. Each motive is different. The inscription on the door reads: "To the Glory of God and in loving memory of Charles Stehle, a vestryman of this Parish, 1863-1916."



## V. THE TOWER

**T**HE tower stands at the northeast corner of the building. The lower room is used for the sacristy and the upper stage houses the chimes and bells. There is a full set of chimes, with fourteen bells. They were cast in Troy, N. Y., and with their frame, mountings, etc., weigh 32,000 pounds. They are in the key of C and were dedicated on St. Mark's Day, 1915. The following inscription is on the great bell:

"To the praise of God and in Loving Memory of John S. Wilbraham.

Born Jan. 15, 1860.

Died July 2, 1907.

Ring in the valiant man and free,  
The larger heart and kindlier hand.  
Ring out the darkness of the land,  
Ring in the Christ that is to be."

There are several memorials in the sacristy. An inscription on the wall reads: "This tower is erected to the faithful memory of Thomas Wilbraham, 1827-1892. The Chime of Bells is placed in Loving Memory of his son, John S. Wilbraham, 1860-1907."


The subject of the stained glass window is the entombment. This is a memorial to John S. Wilbraham. The large oak vestment case was given "For the Reverent Care of the Holy Things and to Commemorate the Faithful Services of Mary Welsh, First Vice-President of the Altar Guild, 1889-1897." On the door leading into the church is a wrought iron door-knocker, representative of the Lion of St. Mark. Mrs. B. F. Rittenhouse brought it from Rome to Mr. Harding.

There is a case for the altar vases in the sacristy. There are three sets of vases for the main altar. One set is in memory of John and Elizabeth Lancaster; another in memory of Mary Kingsbury Gleason; and a third pair is in memory of Mary McConnell Hegeman.

For the chapel altar there is a pair of vases "in memory of Fannie F. Watson, Jan. 26, 1896"; a second pair was given by Mrs. Rittenhouse, and the third is the gift of the Altar Guild.

The Cross on the main altar was given in memory of Elizabeth and Thomas S. Foulkrod.

## VI. WALL MEMORIALS

 HERE are several tablets on the north wall of the church in the chapel.

I. "This chapel is dedicated to the Worship of Almighty God and to the Memory of William Welsh, 1807-1878, and of his wife, Mary Ross Welsh, 1814-1898.

Just and devout, waiting for the consolation of Israel.

Lord, all pitying Jesus blest,  
Grant them thine eternal rest."

II. "In Memoriam, James W. Orr, 1871-1923.  
A loyal churchman, a benefactor of this Parish."

III. "To the greater glory of God in loving  
Memory of

1866 Mary Schofield 1926

In appreciation of faithful service as Choir Mother  
The gift of the Choir."

At the left of the inscription is carved an angel  
with harp and at the right an angel with trumpet.

IV. "In Memory of William Welsh.

Born September 2, 1807.

Departed this life February 11, 1878.



This tablet was erected by the Freeweill offerings of the people of this Parish in Loving Remembrance of His Services as Superintendent of the Sunday School, Vestryman and Lay Preacher.

He was not, for God took him.

Holy, holy, holy, Lord God Almighty."

V. Near the chapel altar rail a stone tablet is inscribed:

"In Memoriam, Edward M. Heys, 1870-1902."

#### WAR MEMORIALS ON SOUTH WALL

There are two war memorials, one to memory of the soldiers of the Civil War, and one for those in the World War.

#### THE WORLD WAR TABLET

On the epistle side of the church, just behind the cross aisle, is a wall tablet bearing the names of the ninety-four members of the Parish who participated in the great war. A large silk American flag and a large silk service flag are placed at either side of the tablet. Formerly the service flag was in a bracket near the lectern. The American flag was given by the choir in memory of Mr. Harding and dedicated with the tablet. Like the other stone memorials, the tablet is of Indiana

limestone. The names are placed in the center panels and at the left stands a figure representing the Christian warrior, while at the right is a figure symbolic of peace. Surmounting all is a group, carved in stone, of the flags of the allies with the Cross towering above. For, said Mr. Harding when discussing the plans for such a tablet, "This war was a righteous one and the Cross was predominate."

#### CIVIL WAR TABLET


On November 2, 1908, the tablet containing the names of 152 men who served in the Civil War was dedicated by the G. A. R. and the P. O. S. A. Mr. Thomas Simpson, a vestryman and member of the G. A. R., released the cord which unveiled it. The memorial bears the arms of U. S. The date at the bottom of the tablet is 1908. It has a narrow border of oak leaves. Two large silk flags with heavy gold fringe are placed at either side. The inscription reads: "With solemn pride this tablet is erected to commemorate the Patriotism of the Men of this Parish who served in the War for the Union, 1861-1865."



THE CHANCEL WINDOW



## VII. WINDOWS

NE of the outstanding features of St. Mark's is its wealth of stained glass windows. They are the work of Mr. Nicola D'Ascenzo, who is internationally known as a stained glass artist. He is credited with having played an important part in the revival of stained glass art. Mr. D'Ascenzo is an all-round artist. He does work in oils, water-colors, pastels and mural decorations. Mr. D'Ascenzo designed the windows in the Valley Forge Chapel and the new Princeton College Chapel.

The aisle windows in St. Mark's give us incidents from the life of Jesus, while the larger windows in the clerestory portray a procession of saints, martyrs and prophets. It is interesting to note that all these figures look toward Calvary. The west window over the narthex or entrance depicts the genealogy of our Lord. It is called the Jesse window and was given in memory of the Rev. Robert C. Booth. A figure of the Virgin Mary crowns the center panel. Opposite, over the reredos, is the east or chancel window.

The theme of the chancel window is Christ

reigning from the Cross, forgiving His executioners and offering consolation and pardon to the repentant sinner. It is interesting to note that the arms of our Lord are extended horizontally, almost at full length, in order to emphasize His divine mission as the Saviour of all mankind. Two angels are shown in the center panel over the Cross bearing the crown symbolical of the reigning Christ soon to ascend into everlasting glory. In the extreme upper tracery portion of the window are shown the emblems of His passion. On either side of the crucified Saviour are the angels stricken with grief. The window is filled with accessory figures of soldiers, disciples and friends of Jesus. The two criminals are admirably contrasted. On the extreme left, on the gospel side of the window, is the man on the cross who died with blasphemy on his lips. His head is bent forward in physical and spiritual collapse. On the right side of the Cross is the figure of the penitent thief who believed in the Saviour. His head is upraised as though inspired by the words, "Today thou shalt be with me in paradise."

#### CLERESTORY WINDOWS

Beginning with the clerestory window directly over the pulpit, we will discuss them in order.

1. Figures are St. James the Less, St. Matthias, St. Jude, and St. Simon.  
(In memory of James Butterworth.)
2. The next window represents St. Paul, St. Luke, St. Barnabas, St. Mark, and St. Mary.  
(In memory of Harvey Rowland.)
3. Figures represent Daniel, Obadiah, Habakuk, and Micah.  
(In memory of Mrs. Ann Roper.)
4. Figures are Isaiah, Hosea, Jeremiah, and Joel.  
(In memory of Miss Helen Burns.)
5. Figures are Job, Nehemiah, Ezra, and Esther.  
(In memory of Mrs. Jane Overington.)
6. Figures are Gideon, Deborah, Ruth, and Samuel.  
(In memory of Mrs. Virginia Roberts.)
7. Figures are Enoch, Adam, Eve, Noah.  
(In memory of Mrs. Esther Charlton.)
8. Figures are Jacob, Joseph, Isaac, Abraham.  
(In memory of Mrs. Emily Lister Norris.)
9. Figures are Aaron, Joshua, Miriam, and Moses.  
(In memory of Mrs. Sarah Whittington and Miss Emma Whittington.)



10. Figures are Elisha, Solomon, Elijah, David.  
(In memory of Charles W. Lee.)
11. Figures are Daniel, Jonah, Ezekiel, Amos.  
(In memory of Mrs. Elizabeth Lee.)
12. Figures are Haggai, Zephaniah, Zachariah,  
Malachi.  
(In memory of John E. Findeisen.)
13. Figures are St. Stephen, Dorcas, St. Timothy,  
Titus, and Philemon.  
(In memory of Peter Smith.)
14. "An Israelite in whom there is no guile."  
Figures are St. Bartholomew, St. Philip,  
St. Matthew, and St. Thomas.  
(In memory of William Matthew Griffin.)
15. "Make him to be numbered with thy  
saints in glory." Figures are St. Andrew,  
St. Peter, St. John, and St. James.  
(In memory of John Lloyd.)
16. Figures are St. Elizabeth, Zacharias, Nicodemus,  
and St. John the Baptist.  
(In memory of Mrs. Sarah Rowland.)
17. Figures are St. Mary, St. Ann, St. Simeon,  
and St. Joseph.  
(In memory of Benjamin Rowland.)

### THE AISLE WINDOWS

The aisle windows can be seen and appreciated more easily than those in the clerestory. The theme for the aisle windows is the story of the life of Christ from the Annunciation to the death on the Cross and the Ascension. The windows are divided into two parts, each part representing an incident in the life of our Lord. All the windows harmonize in color and composition. Because they were all placed in the church about the same time, the quality of glass and the dye used for it, is the same. There are, in all, eighteen aisle windows, and those in the south and north walls are of uniform size. The theme begins with the windows in the chapel at the Sanctuary and the subject is the Annunciation. I will number these windows and give title of the subject on each one.

1. Annunciation.  
Visit of St. Elizabeth.  
(In memory of Martha Glenn Hickey.)
2. Adoration of the Magi and the Shepherds.  
(In memory of Mrs. Mary Adshead.)
3. Flight into Egypt and presentation at Temple.  
(In memory of Mrs. Rachel Heard.)

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4. Christ amid the Doctors.  
(In memory of Harvey Maudsley.)  
Christ in Joseph's Carpenter Shop.  
(In memory of Aaron Settle and of his wife,  
Annie Settle.)
5. Baptism of Jesus.  
(In memory of Mrs. Maria Diggle.)  
Temptation of Jesus.  
(In memory of Mrs. Mary Beurdsell.)
6. Sermon on Mount.  
Jesus at Wedding Feast.  
(In memory of Samuel Watson and his wife  
Anna Watson.)
7. Raising from the dead the daughter of Jairus.  
Woman of Samaria.  
(Gift of Girls' Friendly Society.)
8. Transfiguration.  
(In memory of Mr. and Mrs. James Johnson.)
9. Christ healing the child possessed with the  
devil.  
(In memory of Margaret Burns and her  
daughter M. Burns.)
10. Jesus the Light of the World.  
The Good Shepherd.  
(In memory of Mrs. Mary Butterworth.)

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11. The Good Samaritan.  
(In memory of Maria M. Schofield.)  
The Prodigal Son.  
(In memory of Thomas Whittington.)
12. Jesus Blessing Little Children.  
Woman washing feet of Jesus.  
(In memory of Children of Richard and  
Elizabeth Sweeting.)
13. The Triumphal Entry into Jerusalem.  
Money changers driven from the Temple.  
(In memory of William Creighton and his  
wife Margaret Staley Creighton.)
14. The Last Supper.  
(In memory of Mrs. Jean Orr.)
15. Trial of Jesus in Garden of Gethsemane.  
Christ before Caiaphas.  
(In memory of Sarah Elizabeth Singer.)
16. Jesus before Pilot.  
Jesus before Herod.  
(In memory of Sunday School Scholars who  
have entered eternal life.)
17. Bearing the Cross to Calvary.  
Resurrection.  
(In memory of Sunday School Teachers who  
have entered eternal life.)



18. Ascension.

(In memory of James Edward Holroyd.)

The window over the south door is in memory of Sarah Newton.

#### JESSE WINDOW

I began this chapter with a description of the chancel window, and I will end with an explanation of the large window opposite. The Jesse Window over the narthex is divided into five panels. Each panel portrays three Old Testament characters from whom our Lord is descended. The central panel contains the Virgin Mary with the Babe in her arms and beneath her is King David. Above these panels are several small divisions containing angels with musical instruments. Directly beneath the Jesse Window and fitting into the architectural unit is carved the following:

"This Jesse Window is erected to the honor of Our Lord Christ and in faithful Memory of the Reverend Robert C. Booth, 1838-1906. For eight years, 1880-1888, he was the devoted and beloved pastor and rector of St. Mark's Parish."



THE JESSE WINDOW

## VIII. STONE MEMORIALS

### PULPIT



AFTER the death of Mr. Charles B. Roberts, Mr. Harding asked Mrs. Roberts to give the pulpit as a memorial to her husband. The two men were friends and Mr. Harding said he would always think of Mr. Roberts when he entered the pulpit. The pulpit is of the same material as the other stone work within the church and the work was executed by the Whitman studio. There are six figures surrounding the pulpit. They represent six of the greatest preachers of the Christian Church. Beginning at the steps, they are St. John the Baptist, St. Paul, St. Chrysostom, St. Athanasius, St. Bernard, and Savonarola. In the central panel beneath the desk is the shield bearing the Lion of St. Mark. At the base of the pulpit is carved the following:

"In memory of Charles B. Roberts, 1839-1906."

I need mention here nothing about St. John the Baptist and St. Paul, for everyone is familiar with their lives.

*Chrysostom* was the most famous of the Greek fathers. He was born at Antioch, the capital of



Syria, about 347. He was the presbyter at Antioch and later was appointed archbishop of Constantinople. He won high reputation by his preaching. So great was his zeal as a bishop that he made enemies both in the church and at court. He was exiled. In his solitude he had ample leisure for forming missionary enterprises, and he corresponded with a number of churches. In his general teaching St. Chrysostom elevated the ascetic element in religion and in his homilies he inculcated the need of personal acquaintance with the scriptures.

*Athanasius* was born at Alexandria, 296. He is called the "Father of Orthodoxy." He was trained for church life. Emperor Constantine called a council of the prelates of the Christian world to meet at Nicæa in 325, in hope of putting an end to the debates that disturbed the peace of the church. St. Athanasius attended this council and upheld the belief in the Eternal Godhead of our Lord as set forth in the Nicene Creed. Because in his day he had been such a sturdy "Defender of the Faith," that later and great Creed called "The Athanasian" was named for him. He was made Bishop of Alexandria. So zealous was he in emphasizing the principles of the Nicene council that he was driven into exile by his enemies and in 373 he died.

*Bernard*, one of the illustrious Christian teachers and representatives of Monasticism in the Middle Ages, was born in Burgundy in 1091. He joined the Monastery of Citeaux in 1113 and soon became known for his own devotion and eloquent enthusiasm in commending the religious life. His career of literary and ecclesiastical activity, of incessant correspondence and preaching, made him in some respects the most influential man of his age.

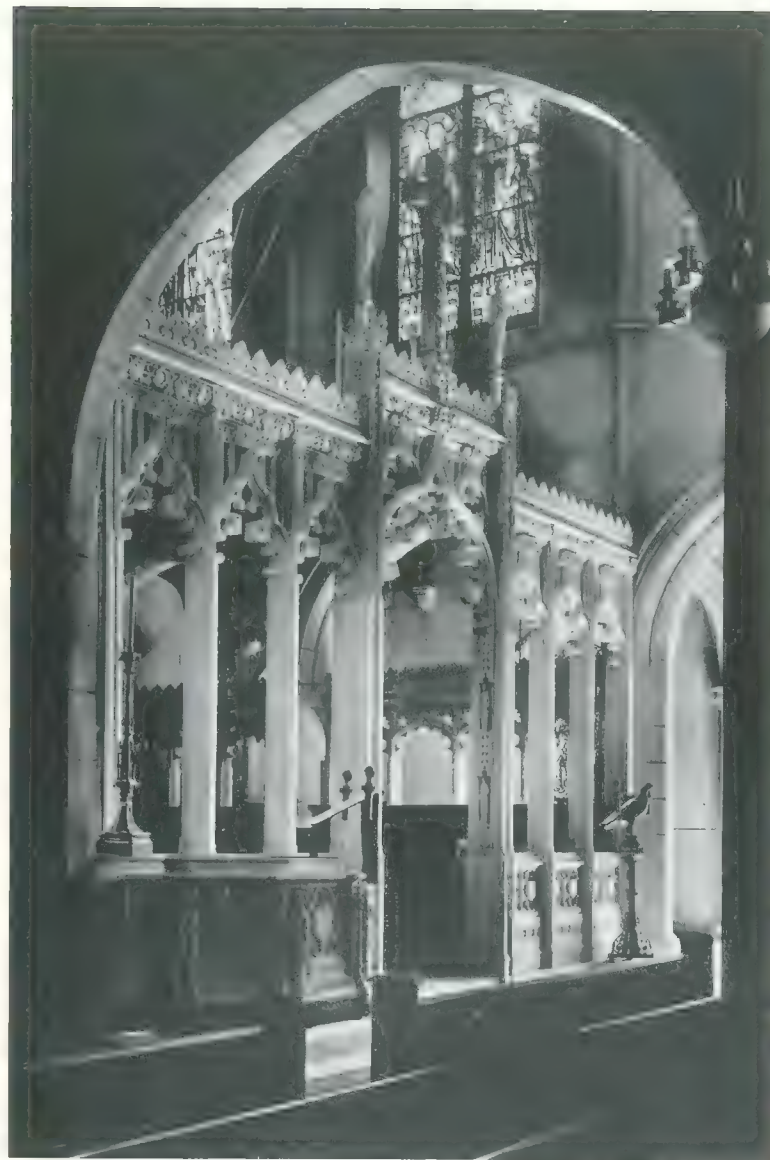
*Savonarola*, 1452-1498. He was the great patriot-priest, reformer and statesman of Italy. Amid the corruptions of the Italian Renaissance he was the representative of pure Christianity. He was a Dominican Monk and he ruled Florence by the manner in which he preached in the Cathedral Sta Maria del Fiore. He denounced Lorenzo de Medici and his despotic rule of Florence. Pleasure loving Florence flocked to Savonarola and for a while its citizens observed the ascetic régime of the cloister. So severe were the sermons urging the reform of the Church that his enemies united in their efforts to destroy him. After unfair trials he was tortured and then burned at the stake.

### THE ROOD SCREEN

The rood screen has always been a feature in the churches of England. Its origin is one of great antiquity and has the twofold features of symbolism and utility. The Jewish worship with its formal liturgical reading of the Scriptures provided the basis of the early Christian worship. The synagogue was planned and modeled after the Tabernacle of the Wilderness, which had its "Holy Place" and its "Holy of Holies" screened from the Court of the Tabernacle by a veil. The screen developed from the veil, and it retained its original function—that of separating the more sacred portions of the building from those less sacred.

There is one chief difference between the veil of the Jewish Temple and the screen of the Christian church. The veil hid the Holy of Holies from the view of the congregation, while the screen merely separates it and offers a glimpse, as it were, of the heavenly vision. The word "rood" refers to the ancient word for cross. Hence the rood screen bears a cross.

The rood screen of St. Mark's is in the style of the fifteenth century in England. It was executed by the Whitman Studios and was given "In Memory of Mr. Charles Hart" by Mrs. Charles



ROOD SCREEN



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✠ ST. MARK'S CHURCH, FRANKFORD ✠

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Hart. The inscription reads, "To the glory of God and in Faithful Memory of Charles Hart, 1855-1912. For twenty years Warden and Vestryman of St. Mark's Parish."

It is divided into seven bays, the middle bay being about twice the width of the side bays. It is flanked with double buttresses, finishing in delicate pinnacles and surmounted by pedestals carrying the figures of St. Mary and St. John. The central bay rises above the sides and is surmounted by a cross. The mullions dividing the small bays are buttressed with slender buttresses, which are lost in the carving of the cornice.

The motif for the carving is the conventionalized grapevine emblematic of the wine of the Eucharist. The jambs of the central opening are ornamented with canopied niches containing, on the Gospel side, Bede, and on the Epistle side Cuthbert. These men are important in the early church literature of England. The four niches are flanked with slender beads which start from the base of the screen, forming members of the arch moldings and terminating in the stems of the Passion Vine with which the Cross is ornamented and which entangles itself with a crown of thorns surrounding the Agnus Dei at the intersection of the arms of the Cross.

## CHAPEL REREDOS

In St. Mary's Chapel, behind the Cross, is a lovely memorial to Mrs. Elizabeth Creighton, wife of Mr. Thomas Creighton and the mother of the Rt. Rev. Frank Creighton, the present Bishop of Mexico. It was given to the church by Mr. Thomas Creighton. It consists of three bays. The central one contains a canopied figure of the Virgin Mary with the young Christ Child standing. The canopy is finished at the base with four delicately carved cherub heads and at the top are slender pinnacles. There are three figures on either side of the Virgin. Beginning at the extreme left, they are, St. Hilda, St. Agnes, and Mary Magdalene, Queen Margaret of Scotland, Florence Nightingale, and Edith Cavell.

*St. Hilda* (614-680) was an Anglo-Saxon abbess and a member of the royal family of Northumbria. She was head of the abbey of Hartlepool and later of the famous monastery of Whitby, which she founded in 658. For twenty-two years she ruled this community of monks and nuns with marked ability.

*St. Agnes* was a young Roman Maiden who died the death of a martyr in the Arena at the time of the Persecution of the Christians in Rome.

*Mary Magdalene* is known to all Christians.

*Margaret of Scotland* (1045-1093) is known as St. Margaret. She belonged to the line of Saxon kings driven from the throne by William the Conqueror. She fled to Scotland and later married Malcolm the Scottish king. She was a woman of devout piety who consecrated her life to the improvement of the manners of the rude Scottish court, the education of her children and the instruction of the people in matters of religion. She had a strong, pure, noble character and had a very great influence over her husband and through him over Scottish history, especially in its ecclesiastical aspects. She was canonized in 1251 and later made the patroness of Scotland.

*Florence Nightingale* was born in Florence of wealthy English parents in 1820. She was very active in hospital work. During the Crimean War she was sent by the British government to relieve the wounded soldiers. Her work was eminently successful. The Red Cross Society developed from her work among the soldiers.

*Edith Cavell* was a British nurse during the World War. The Germans had her executed because she was accused of being a spy. This execution aroused the entire world. England has several memorials erected in her memory.



### THE REREDOS

There is no more fitting conclusion to this book than a description of our Reredos. For indeed it is a mighty climax in a temple filled with splendid memorials. In church art circles, the name of St. Mark's, Frankford, is synonymous with its Reredos. The motives used are of the late fifteenth and early sixteenth century in England. The Reredos is divided into five main divisions and the main lines lead up to the East window which completes the architectural composition. Like the other stone memorials it is of Indiana limestone and was executed by the Whitman Studios. It was dedicated on All Saints' Day and is in memory of Mr. and Mrs. Harvey Rowland, Jr. The inscription reads—"I am the Resurrection of the dead and the Life of the world to come. With reverence toward God and in loving memory of Harvey Rowland Junior, born Nov. 4, 1834. Died Dec. 10, 1906."

In the central section is a canopied statue, heroic size, of the Christ of Blessing. It is a copy of the "Fair Christ of Amiens." On either side are smaller statues of the Disciples; each one is bearing his particular apostolic symbol.

On the first and fifth divisions of the Reredos are large figures in niches. The two in the



MEMORIAL HIGH ALTAR AND REREDOS

Epistle side are Gregory the Great and St. Augustine, who became the first bishop of Canterbury. These are the Roman fathers responsible for the planting of the Latin form of Christianity in England. The two figures on the Gospel side of the reredos are St. Columba and St. Aidan, representing the Celtic Church.

The central panel of the reredos behind the large Cross carries a passion vine symbolic of our Lord's sufferings and the oak stem symbolic of strength. Above the figures of the apostles are twelve small figures representing a choir of Angels. The cornice is delicately carved in the grape design.

And now let me add a word of explanation about the figures. Of the twelve apostles, I need say nothing, for their works are familiar to all.

*Gregory.* About 580, Gregory, a noble Roman abbot of a monastery, saw some light-haired Britons in a slave market. He stopped and inquired their nationality and learned that these people were Angles. "They should be called Angels, not Angles," said the abbot, "for they are very fair." Gregory greatly desired to head a band of missionary monks and preach the Gospel to the Britons but Rome kept him at home. In 590 Gregory became Pope and five years later he sent Augustine to Britain.



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✠ ST. MARK'S CHURCH, FRANKFORD ✠

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*St. Augustine* was a Benedictine monk. He headed the group of forty missionaries sent to Britain in 595. Ethelbert was ruler and his wife, Bertha, was a Frankish princess and a Christian. Through her efforts Augustine became established. The king, Ethelbert, was converted to Christianity and the church grew. In time Augustine became the first bishop and his see was at Canterbury.

*Aidan.* St. Aidan was an Irish monk. He was devout but very severe. He was a leader at the monastery at Iona in 630. Later he became a bishop. At the time of his death, 642, he was the Apostle of Northumbria.

*Columba.* He was abbot of Iona in County Donegal, Ireland. When still a youth he became a monk. With twelve companions he landed in Ireland at Iona in 563 and built the monastery. They spent much of their time converting the Northern Picts and the Scots. Columba wrote more than three hundred volumes on ecclesiastical subjects, for he was a great scholar and poet as well as a churchman.

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